Repertoirstück der Meininger Hofcapelle.

MENUETT

№ 2 in A-dur
für

zwei Violinen, Viola und Violoncell

(mit Contrabass ad libitum)

von

LUIGI BOCCHERINI.

A. Für zwei Violinen, Viola und Violoncell
(mit Contrabass ad libitum)
Partitur und Stimmen (à 30 Pf.) Pr. M. 1, 80.

B. Für Pianoforte zu zwei Händen . Pr. M. — 50.

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LEIPZIG, VERLAG VON F. E. C. LEUCKART
(CONSTANTIN SANDER).

G. SCHIRMER,
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NEW YORK.

MENUETT №2.

von

Luigi Boccherini.

Con moto.

Violino I.
Violino II.
Viola.
Violoncello.
Contrabasso. (ad libitum)

Stich und Druck der Röder'schen Officin in Leipzig.

F.E.C.L. 3409

Violino I.

MENUETTO

von

Luigi Boccherini.

Con moto.

p dolce

f *p dolce* *rf* *f*

p dolce poco rf *p dolce* pizz.

pp

arco *p dolce* *Fine.*

TRIO.

pp *mf*

p *f*

p

sf espressivo *dolce* *pp*

f con passione *f* *f* *p calando*

Menuetto da capo al Fine.

Viola.

MENUETTO

von

Luigi Boccherini.

Con moto.

p dolce

f

1

f

p espressivo

pizz.

p

pp

arco

p dolce

Fine.

TRIO.

pp

p

mf

p

f

sf

pizz.

p

arco

f

p

4

ff

p calando

Menuetto da capo al Fine.

Violino II.

MENUETTO

von

Luigi Boccherini.

Con moto.

p dolcissimo *p dolcissimo* *tr* *f*

f *p espressivo*

Solo

p espressivo *p espressivo* *pp*

p dolcissimo *Fine.*

TRIO.

pp *pp*

tr *mf* *tr*

p *tr* *f*

p *pp*

p *f* *f*

p *calando*

Menuetto da capo al Fine.

Violoncello.

MENUETTO

von

Luigi Boccherini.

Con moto.

p dolce *f*

p *mf* *f* *pp*

pizz.

p *pp*

arco

p *Fine.*

TRIO.

pp

1

mf *p*

f *sf* *p*

sff *p*

3

fff

p *calando*

Menuetto da capo al Fine.

Contrabasso
(ad libitum)

MENUETTO

von

Luigi Boccherini.

Con moto.

p dolce

1

mf *f* *pp* pizz. arco

pizz.

arco

p dolce *Fine.*

TRIO.

pp sempre pizz.

1

pp *p* arco *p*

f *sf* *p* pizz.

1

sff *p*

3

f

p *calando*

Menuetto da capo al Fine.

TRIO.

pp

pp

pp

pizz.

pizz.

pp sempre

tr

tr

pp

p

mf

tr

tr

p

mf

p

arco

mf

p

arco

mf

p

f

f

f

sf

p

sf

sf

p

f

sf

p

sfespress.

dolce

pp

p

pizz.

p

arco

pp

p

pizz.

sf

p

sf

arco

sf

p

f con passione

f

f

f

p calando

p calando

p calando

p calando

f

Menuetto da capo al Fine.

Neue Lieder

im Verlage von F. E. C. Leuckart (Constantin Sander) in Leipzig.

Vier Lieder

aus den Bauernnovellen von Björnstjerne Björnson.

deutsch von Edmund Lobedanz,

für eine Singstimme mit Begleitung des Pianoforte

componirt von

Ernst Flügel.

Op. 11. In einem Hefte. Preis 3 Mark.

No. 1. „Hältst du zu mir", aus „Ein fröhlicher Bursche"
No. 2. „Es war ein heller [illegible]"
No. 3. „Der K[illegible] ging zum Walde" } aus „Arne"
No. 4. „Wunderts [illegible]"

Früher erschienen:

Flügel, Ernst, Op. 2. Sechs Lieder für eine Singstimme mit Pianoforte.
No. 1. Im wunderschönen Monat Mai von Heinrich Heine
No. 2. In der [illegible] von Robert Prutz
No. 3. Abends von Robert Prutz
No. 4. [illegible] von Friedrich Oser
No. 5. Es treibt dich fort von Heinrich Heine
No. 6. Wanderers Nachtlied von Goethe . . . 2,50

Flügel, Ernst, Op. 3. Sechs Lieder für eine Singstimme mit Pianoforte.
No. 1. Die Nacht zum ersten Mal von Schumacher
No. 2. Nachtlied von Emanuel Geibel
No. 3. Wie [illegible] von A. F.
No. 4. Die blauen Frühlingsaugen von Heinrich Heine
No. 5. [illegible] von Nicolaus Lenau
No. 6. Wie die [illegible] im Wald von Friedrich Oser . . . 2,50

Flügel, Ernst, Op. 4. Sechs Lieder für eine Singstimme mit Pianoforte.
No. 1. [illegible] von Robert Prutz
No. 2. Mein Lieb ist gleich der rothen Ros' von Robert Burns
No. 3. Du bist wie eine Blume von Heinrich Heine
No. 4. [illegible] die Nacht von Hebbel
No. 5. [illegible] von Nicolaus Lenau
No. 6. O wär' mein Lieb [illegible] von Robert Burns . . . 2,50

Drei Lieder

für eine Baritonstimme mit Begleitung des Pianoforte

componirt von

Alban Förster.

Op. 37. Preis 1,50 Mark.

No. 1. [illegible] von George Freiherr von Dyherrn.
No. 2. In der Ferne von Robert Prutz
No. 3. Wanderlied von Robert Hamerling

Früher erschienen:

Förster, Alban, Op. 4. Vier Gedichte von Albert Jaessing, für eine Singstimme mit Pianoforte.
No. 1. Des Frühlings Segen in der Nacht
No. 2. W[illegible]
No. 3. Im Walde
No. 4. [illegible] . . . 2,00

Förster, Alban, Op. 35. Vier Gedichte für eine Baritonstimme mit Pianoforte.
No. 1. Ich kam an [illegible] Grabe, }
No. 2. Im Traum, } von George Freiherr von Dyherrn.
No. 3. Der [illegible], }
No. 4. Lebewohl von Robert Hamerling . . . 1,50

Zwölf Lieder

für eine Singstimme mit Begleitung des Pianoforte

componirt von

Ernst Frank.

Op. 12. In gr. 8°. Geheftet. Preis: 2 Mark netto.

Inhalt: Heimkehr von Robert Hamerling, Frühling [illegible] Antonie [illegible], Altenglisch, Vorsatz von Robert Prutz, In der W[illegible] von Ludwig Bauer, Wiegenlied von Franz Kugler, [illegible] von Nicolaus Lenau, W[illegible] von Wilhelm Wackernagel; Fünf Lieder aus „Der Rattenfänger von Hameln" von Julius Wolff.

Lieder

für Mezzo-Sopran oder Tenor mit Begleitung des Pianoforte

componirt von

F. Hinrichs.

Op. 7. Zwei Hefte in gr. 8°. Geheftet.

Erstes Heft: Zwölf Volkslieder. 2,50 Mark netto.

Inhalt: [illegible] Volkslied: „Fliege, Vogel, [illegible]"; Zwei [illegible] Volkslieder: a) Umkehr: „Ihr Wolken, die ihr am Himmel schauert"; b) Die Magd: „Die Magd vor der Thüre steht"; Spanisches Lied: „Geh', Geliebter, geh' jetzt", Schottisches Lied: „Wie traurig sind wir Mädchen [illegible]"; [illegible] wie der [illegible]: „Der Graf auf dem Schlosse"; [illegible]: „Dort [illegible] sie [illegible]"; Altdeutsches Volkslied: „Es steht ein kleines Waldvögelein", Liedchen: „An der Kirch' wohnt der Pastor" (Quakbernd); Der verwunderte Stern: „Es stand ein Sternlein am Himmel" von M. Claudius; „Habt ihr sie schon gesehen?", Altes Handwerksburschenlied: „Morgen muss ich fort von hier".

Zweites Heft: Zehn Lieder verschiedener Dichter. 3 Mark netto.

Inhalt: „Sie liebt ihn" von Heinrich Heine; Kommen und Scheiden: „So oft sie kam" von Nicolaus Lenau, „Freudvoll und leidvoll" von Goethe, L[illegible]: „Es singt ein Vöglein auf dem Dach" von Friedrich Rückert; Zwei Lieder von Mirza-Schaffy: a) „O, wie [illegible] schwer [illegible]", b) „Weisst du [illegible]"; Die Verlassene: „Frau, wenn die Hahnen krähen" von Eduard Mörike, Drei Lieder von J. M. Hutterus: a) Die Lerche: „Ich lieg' im Grase hingestreckt"; b) Im Felde: „Sah ich schon im Frühlingshauch"; c) Aufschwung: „Und wie du [illegible]".

Drei Gedichte von Franz von Holstein

für eine Singstimme mit Begleitung des Pianoforte

componirt von

Theodor Kirchner.

Op. 40. Preis: 2 Mark.

No. 1. „Und ist es ein Traum gewesen".
No. 2. Hoffnungsstern: „Rings um mich her".
No. 3. In der Nacht: „Bei einsamen Leiden".

Buch der Lieder.

Zwölf Gedichte von Heinrich Heine,

für eine mittlere Stimme mit Begleitung des Pianoforte

componirt von

A. Naubert.

Op. 22. In gr. 8°. Geheftet 2 Mk. netto.

Inhalt: Wasserfahrt; Das gelbe Laub erzittert; Es ragt ins Meer der Runenstein; Childe Harold; Mit schwarzen Segeln; Sie liebten sich Beide; Das Meer erstrahlt; Wie der Mond sich leuchtend dränget; In der Fremde; Ja du bist elend; An die blaue Himmelsdecke; Aus den Himmelsaugen droben.

Riehl-Album.

Fünfunddreissig neue Lieder für das Haus,

für eine Singstimme mit Begleitung des Pianoforte

componirt von

W. H. Riehl.

Zweite Folge der „Hausmusik" von W. H. Riehl.

In gr. 8°. Geheftet. 3 Mark.

Buch der Liebe.

Sechs Lieder von Robert Prutz,

für eine Singstimme mit Begleitung des Pianoforte

componirt von

Martin Roeder.

Op. 8. Geheftet. Preis: 4 Mark.

Inhalt: Nacht: „Löscht, o löscht ihr Himmelslichter." Volkslied: „Ich will dir's nimmer sagen." Sommernacht: „Was ist das für ein Düften." In der Ferne: „Jetzt wird sie wol im Garten gehen." Abendgruss: „Ich habe die Blumen die kleinen." Abendstille: „Nun ruht die Welt in Schweigen."

Sechs Lieder

für eine Singstimme (Sopran oder Tenor) mit Begleitung des Pianoforte

componirt von

A. Saran.

Op. 4. Preis: 3 Mark.

No. 1. An die See: „Sei mir gegrüsst, See" von C. Graul.
No. 2. Der einsame Garten: „Einsamer Garten" von C. Gerok.
No. 3. Parole: „Sie stand wohl am Fensterbogen" von J. von Eichendorff.
No. 4. Sehnsucht: „Es sang vor langen Jahren" von Clemens Brentano.
No. 5. „Feldeinwärts flog ein Vögelein" von Ludwig Tieck.
No. 6. Nachtgesang: „O gieb vom weichen Pfühle" von Goethe.

Zwölf altdeutsche Weisen

für eine Singstimme mit Begleitung des Pianoforte

bearbeitet von

A. Saran.

Preis: 3 Mark.

Inhalt: Mein Freud' allein; Es ging ein Jäger jagen; Mit Lust thät ich ausreiten; Die Frauen ehr' ich all'; Mein Mütterlein; Ich armes Maidlein klag mich sehr; Ein Junggesell gar blöd und schlicht; War einst ein stolzer Reitersmann; Ich armes Känzlein kleine; Ach Gott, wem soll ich klagen; Drei Laub auf einer Linde; Der blöde Tänzer.

Druck von Grafehen & Riehl in Leipzig.

Thomas Popular Concerts.

THE program of the twenty-first Thomas Popular Concert on Tuesday evening was such an interesting one, and the performance of its numbers so smooth and satisfactory, that it is much to be regretted that the audience was not larger. The Bach suite No. 2 in B minor, which opened the concert, was noticed on the occasion of its recent performance by the Philharmonic Society, and it only needs to be said that the repetition did not diminish the charm which the work, and especially its last movement, "Badinerie," then exerted. It was followed by Theodore Gouvy's adaptation for orchestra of Schubert's "Theme and Variations," op. 35. These were originally written for the piano for four hands, and are really interesting. The orchestration by the skilful young French composer is simple and not without merit, but hardly so striking as the manner of the modern French school would have led us to expect. Liszt's sixth Hungarian rhapsody, the one most recently orchestrated by the composer, was received with much applause. The scoring is effective, and the use of the cembalo quite a novel feature. A "Court Minuet" in E major by S. G. Pratt, of Chicago, was hardly adapted to raise the general idea of the standard of American compositions. It is trivial and commonplace in the extreme, and has not even the redeeming feature of skillful workmanship. Borodin's "Sketch of the Steppes" in A minor-major, the next novelty on the program, is a monotonous piece of writing in which the Russian composer tries to make up for the lack of invention by the display of tenacity in the holding on to an ineffectual pedal point.

The best one of the novelties was the tarantelle in C, by Gernsheim. This is the scherzo from the Rhenish composer's F major symphony, of which it is undoubtedly the best movement. It is brilliantly orchestrated, and the rhythmic treatment is so interesting that the shortness of the movement is to be regretted. The concert closed with a fine performance of Berlioz's "Carnaval Romaine" overture, one of the best numbers of the Thomas orchestra, and one which on this occasion was played with a fairly electrifying effect. The solo vocalist of the evening was Mr. William Ludwig, the new baritone of the American Opera Company, who scored a success with the singing of Faure's trashy and well-worn song "Les Rameaux." He afterward gave a beautiful rendering of Sullivan's "Thou'rt Passing Hence." Mr. Ludwig was in good voice, and sang with taste and musical conception. He wisely refrained from repeating any of the three verses of the Faure song, although persistent applause after a double recall seemed to indicate that the public would have been pleased had he done so.

At the matinee Thursday afternoon the Borodin sketch was repeated, and, though inferior to the majority of the compositions on the program, was received with the most enthusiastic expressions of delight. The circumstance is easily explained on the score of the obviousness of the composer's plan and the characteristic beauty of the melodic material out of which the piece is constructed. Besides, the understanding of the listeners is aided

ALEXANDER BORODIN was born in St. Petersburg on November 12, 1834, and died there on February 22, 1887. He studied medicine and chemistry at the St. Petersburg Medico-Surgical Academy, and became a military surgeon. Then he followed the academic career and was appointed professor at the above-mentioned institution. He was also member of the Academy, Councillor of State, and knight of several orders. Notwithstanding his activity in the field of science, he was a zealous music-lover and, following Mily Alexejevich Balakirev's advice, applied himself to a thorough study of the art. Balakirev was his principal teacher. He was chosen president of the St. Petersburg Association of Music-Lovers. He was one of the most prominent representatives of the younger Russian school of composers.

A STEPPE-SKETCH FROM CENTRAL ASIA . . . ALEXANDER BORODIN.

The score of this composition is prefaced with the following introductory "Programme":

Over the uniform sandy Steppe of Central Asia come the unwonted sounds of a peaceful Russian song. From the distance are heard the stamping of horses and camels and the peculiar sound of an Oriental melody. A native caravan draws near. It pursues its way, safe and free from care, through the boundless desert under the protection of Russian arms. It moves farther and farther off. The song of the Russians and the melody of the Asiatics combine to form a common harmony, the echo of which is gradually lost in the air of the Steppe.

The movement, *Allegretto con moto* (2-4 time), presents the perfectly free development of two contrasted themes; the reigning keys are A major, A minor, and C major. It is scored for 2 flutes, 1 oboe, 1 English-horn, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, 1 pair of kettle-drums, and the usual strings. The score is dedicated to Dr. F. Liszt.

MUSIC AND DRA

Thomas Popular Con

The programme of the forty-fi
lar Concerts at the Academy co
novelties and quasi-novelties.
Bach's ever-welcome second suite
lowed by Schubert's variations,
trated by M. Gouvy. It is
one of Schubert's best ins
the concluding variations ha
charm which unmistakably st
Schubert's. After Mr. Ludw
"Les Rameaux" in a manner
prolonged applause, the orc
Liszt's sixth Hungarian r
all of these works, most fas
melodies and its lawless energet
characteristic Magyar flavor was
chestration by the addition of a
Herr Nowak played.

The second part opened with a c
Mr. S. G. Pratt, which was follow
"Sketch of the Steppes," a mos
programme music. As it will pr
quently heard at these concerts
picturesque suggestiveness, it may
print the composer's explan
monotonous sandy steppes of
are heard the thitherto strange t
ful Russian song. From the di
the tramping of horses and c
ber and notes of an Oriental m
caravan approaches. Protect
soldiery it pursues its journey,
from care, through the immen
Gradually it disappears on the di
of the Russians and the melody
become blended in a single h
echoes lose themselves by degre
of the steppes.' The only fault
this composition is that the
which is the counterpart of th
[illegible] sustained subject th
disagreeably monotonous. T
the contrast, a tarantelle b
much better specimen of wo
symphony and its characteri
rhythmic pulse. The
Ludwig's singing of Sullivan's
Heroes," and Berlioz's Carn
At to-morrow's matinee the
directed by Gericke will [illegible]
also a new waltz by [illegible]
name. In the Mendelssohn's
here, two selections from Sch
the delightful scherzo from
same symphony, etc.

III Allegretto [illegible] Score C

"Eine Steppenskizze aus Mittel-Asien" (A Prairie Scene in Central Asia). Borodin.

Borodin was a native of St. Petersburg. Like Berlioz, he was intended for the profession of medicine; but, unlike the distinguished French musician, who deserted drugs and set at naught parental command at the first opportunity, the Russian, from being a dutiful student, became an authority in his chosen branch — chemistry — before his countrymen knew him as a composer. While professor at the Imperial Academy at St. Petersburg, the friendship of one who was a musician directed Borodin to the practice of a new art.

The list of his compositions includes two symphonies, several lesser orchestral pieces, some chamber music, and the unfinished opera, "Prince Igor." Borodin enjoyed the friendship of Liszt, though it does not appear that he was a "disciple." He died a few years ago, at the age of fifty.

A translation of the descriptive comments appearing on the score follows:—

"In the silence of the sandy steppes of Central Asia there is heard the first refrain of a Russian folk-song, also the melancholy notes of the songs of the Orient, followed by the hoof-beats of the approaching horses and camels. A caravan, crossing the great desert, and escorted by Russian soldiers, pursues its long journey without fear, confidently relying on its military guard. The procession steadily advances. The voices of the Russians and of the natives blend in the same harmony; their songs are heard for a long time, and are finally lost in the distance."

Boston Music Hall.

SEASON 1891-92.

BOSTON SYMPHONY ORCHESTRA,

MR. ARTHUR NIKISCH, Conductor.

XVII. CONCERT.

SATURDAY, FEBRUARY 27, AT 8, P. M.

PROGRAMME.

MENDELSSOHN.	OVERTURE. "Ruy Blas."
DVOŘÁK.	SYMPHONY No. 4, in G major. Allegro con brio — Adagio — Allegretto grazioso — Finale, Allegro ma non troppo (First time in America.)
A. BORODIN.	"EINE STEPPENSKIZZE aus MITTEL-ASIEN" (A Prairie Scene in Central Asia.) (First time.)
LISZT.	SYMPHONIC POEM. "Les Preludes."

Life is tarnished, its face is lacerated, its plume is broken. Time has turned its ornaments into derision; the stuff of its indispensable clothing is shoddy and through the gaping holes is seen a meagre, wretchedly nourished body.

Посвящается Ф. Листу.

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Dr F. Liszt in Verehrung

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für

Orchester

componirt

von

A. BORODIN.

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